



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

or gold cord should be very neatly sewn all round the edges of the cards so as to cover the stitches.

The use of the burse is to hold the fine altar linen, and in making it up care must be taken to make the sides wide enough to allow it to open well. A burse is really best if the silk sides which allow of it expanding are let in on three sides. That is to say, instead of the side-pieces coming almost to a point, they are made at least an inch wide at the lower end, and are dovetailed into another strip of silk about an inch wide which connects the two lower sides of the burse together. But this is a more difficult way of making it up, and for an amateur perhaps scarcely practicable.

The silk should be folded and pressed before it is put in, especially if it be made with more than one pleat.

L. HIGGIN.

#### EMBROIDERY IN AMERICA.

#### III.—MRS. WHEELER'S VIEWS ON STUFFS FOR EMBROIDERERS' USE.

THE articles already published show that Mrs. Wheeler has opinions of her own and a great deal of that kind of ability that goes to the founding of a school. New principles never win their way without hard work; and, though much of what Mrs. Wheeler teaches is as old as art, it is all nevertheless new to the majority of our workers with the needle. It would do little good to these merely to talk at them, even through the columns of *The Art Amateur*; but she has done more. She has consistently practised what she preaches, and of late years has been the principal agent in bringing about considerable improvements in our textile manufactures—improvements which benefit not only the manufacturers, but, to an even greater degree, everybody who uses textiles in decoration. The adoption by our mill-owners of her designs, her choice of colors, and various new effects invented for her, mark the opening of a new era for all the trades interested. If the movement progresses as it should, they will no longer be dependent on the tariff nor on the home market only. Her novel and handsome designs, rich and permanent dyes, and the substantial quality of the fabrics produced for her, have already gained for them a flattering reception in England, where they were introduced to the notice of art lovers through the medium of *The Art Amateur*. Of one of her effects in silk, a celebrated English dyer, who has done most of William Morris's work, has said that he could not conceive it possible that it should be produced by the means actually employed. It shows like a richly-colored pattern seen through a semi-transparent stuff, and the dyer in question was sure that it was the result of delicate and costly hand-painting, while it is done entirely in the loom. Others of her stuffs, such as the pale gold and silver cloths, which look like the reflections of the sun and moon in water, are no less wonderful. But, apart from these rich materials, she has been giving special attention to cheaper goods, which may come into far more general use.

"Before the war," she said, "they used to make in the South a cheap but durable kind of cotton goods called denim, used almost altogether to clothe the slaves. It was commonly dyed dark blue or brown, and

every part of the manufacture was carried through on the plantation. The stuff was so serviceable that it was imitated at the North, and it has long been the material preferred for workmen's overalls. Nothing can be more distinctly American, and I think you will admit, after you have seen how it 'makes up,' that it may be of service to American embroiderers as well as to American artisans."

The examples shown were prints in dark blue and white, the white being produced by discharging the color by means of a chemical agent, and portières and a table-cloth, showing how the goods might be made up. The design of the latter was in white lines on the dark blue; the three widths composing it were bound together with white, and the edges of the stuff were unravelled and then tied so as to form a very handsome fringe. No better background could be imagined for richly decorated table-ware.

"And you need not be afraid of soiling it," said Mrs. Wheeler, "for it will wash; nor of using it roughly on occasion, for it will last forever. It works up beautifully with other cotton stuffs. Here, for instance, is a portière in which it is combined with cotton canvas."

The portière was mainly of the latter material, in white. It formed the large, square, middle part on which was embroidered in outline, in dark blue, a group of children of the size of life. Above and below, bands of white canvas and blue denim alternated, each worked upon in simple designs with thread of the opposite color.

"Intended for a summer cottage, I presume?"

"Yes. And here is another, also for a summer cottage. You have no idea how rich these dark blues look with the oil-rubbed woodwork, and salmon or reddish colored walls, of which our architects have grown so fond. In this the pattern is cut out of the stuff and the pieces cut out, turned about, and sewn in again. The stuff is the same in texture on both sides, and is so heavy that it does not need lining; but, in dyeing, it becomes darker on one side than the other, which allows of this easy method of ornamentation."

"You see, although it has a great deal of character, it is not a coarse-looking material; it will harmonize with much costlier things, and not look like the cloth of gold and cloth of frieze of the legend, which really would not go well together, you know."

Several pieces of cotton plush, printed with remarkably artistic designs, are drawn from fir-cones and needles, marsh marigolds, trumpet-flowers, thistles, and lilies. The three latter were treated in a boldly conventional style; the fir-cones and marsh marigolds realistically. The thistle design, which made a handsome diaper pattern, was repeated in reddish silk and gold for the walls of a dining-room, where it will have to support a carved oak ceiling. It was remarked that the cheaper denim fabrics might also be so used.

"Oh, they have been," interjected the designer.

"And are probably as cheap as the best wall-papers?"

"Cheaper than any but the poorest."

There can be no comparison as to the effect, owing to the beauty of the designs and the richness of the color and texture. We can imagine a room hung with these blue and white or reddish brown materials, in flowing arabesque-like patterns of lilies or trumpet-vines, and set off with draperies of the alternate color, enriched,

perhaps, with a little embroidery. As a background for pictures, porcelains, flowers, and everything that goes to make a room look well, nothing, we fancy, would prove more successful.

"But what has become of those old stand-bys in everybody's hands in the early decorative days?"

"Oh, they are memories. Canton flannel, which masqueraded under the name of 'Fashion cloth,' is open to the fatal objection of fire. A burning match-end would destroy a table-cover almost in the twinkling of an eye. I have seen a house in which the walls were covered with Canton flannel burn down before it was finished. One can't afford to imperil one's labor with inflammable materials."

"Momie-cloth is not open to the same objection?"

"No; but momie-cloth is only a variety of linen, and has now quite gone out in favor of those linens of plainer weave, which are much more satisfactory in effect. These are in all grades, from coarse to thin, fairy-like textures, and in the same tints of gray and cream that were found in momie-cloth."

"No, there is nothing better than linen. We are doing a great deal of white on white with great satisfaction. The effect is rich, and it is laundrable. This should be considered in all embroidery for domestic use."

"But will the gold outline wash?"

"No, and it should not be used. The ordinary gold thread in embroidery nowadays is nothing more than gilt paper wound over silk or cotton. Even the Japanese gold thread is perishable. Once we were able to get from Constantinople some gold thread, which was gilded metal beaten out and wound on silk, and consequently durable, but such chances are exceptional. No, gold thread may appropriately outline white embroidery on silk; but if it is desirable to outline linen a very brilliant gold silk should be used."

"What sort of floss is best used in this white on white embroidery?"

"Silk floss gives the best effect. In England they are making large use of raw silk, but as the difference in price is so slight, and as the labor is the chief consideration, it seems poor policy not to use the best materials."

"In all this gradual rejection of stuffs you retain bolting-cloth?"

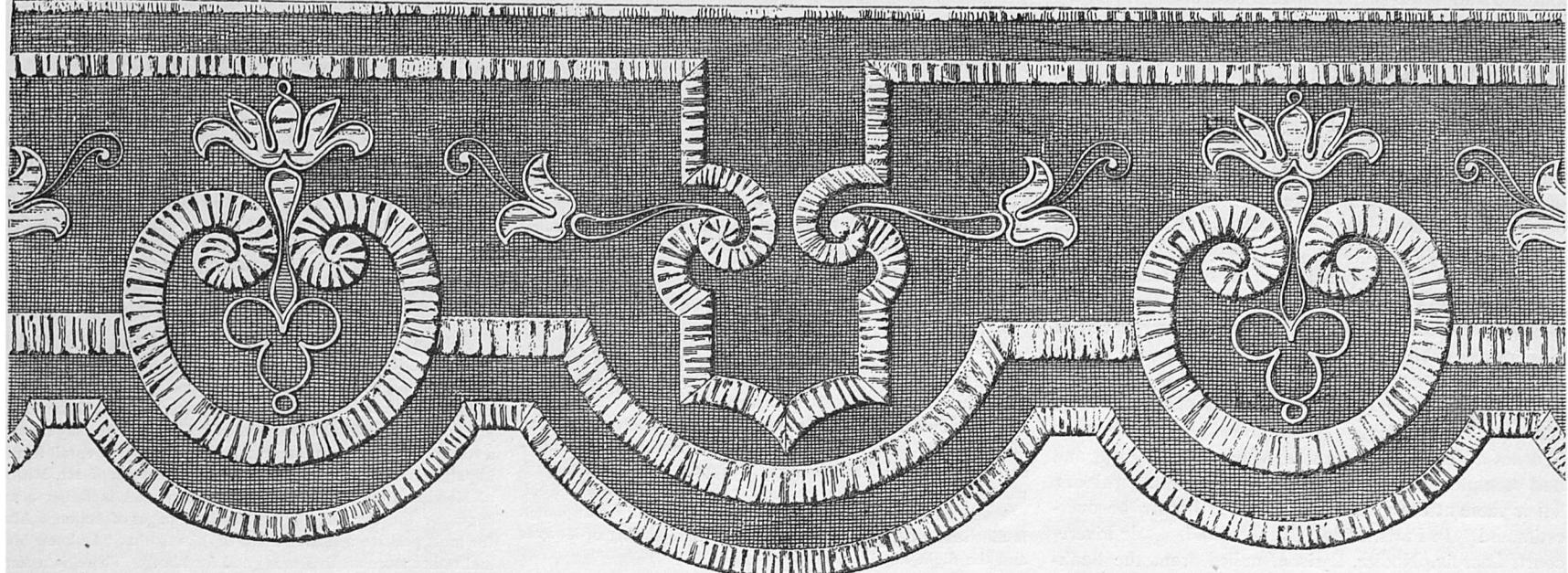
"It is excellent. Nothing compares with it in lightness and strength. You know it is all made in Switzerland. I had a piece sent me from one of the great Minnesota flour-mills which had been in use three years, and its texture and appearance were not impaired."

"How is it best used?"

"The exquisiteness and finish of its texture suggests that it should not be the medium for flimsy embroidery. While it has such delicacy of aspect as a fabric, it will carry any weight of embroidery. This should be, of course, in silk. Another advantage which bolting-cloth has is in its reception of tapestry dyes. It can be stained any color."

"So much for stuffs. Have you superseded any of the time-honored stitches?"

"Outline stitch, which is simply the South Kensington stitch used singly, is as valuable as ever. But I think it



OLD FRENCH RIBBON APPLIQUÉ EMBROIDERY. FROM A MODEL OF THE TIME OF LOUIS TREIZE.

is applicable to household things rather than to draperies. It reaches its perfection in the hair-like tracery seen on sheer linen doilies. Darning also keeps its place, but it is always used in connection with other stitches. In transverse lines it can be made to resemble Spanish laid work. It may be used either as the ground or to work out the design, but to determine which depends on the design and which on the materials must be left to the experience and taste of the embroiderer.

"There is a method of ornamentation which I like particularly and consider valuable. This is appliquéd of different materials—for example, silk on linen. It is open to no objections since we have wash silks. A great deal is done in white silk on linen, and the results are very satisfactory. The design is cut in silk and couched on the linen. To prevent fraying there should be several lines of couching, or buttonholing will serve to hold the thread down instead of couching. I emphasize this matter of care. The same judgment and desire for durability which good housekeepers apply to other domestic matters equally apply to ornamentation."

"A good deal of work is done in appliqués of gray silk on gray linen. The designs are veined with gray changeable silks in warm tones, that give a pleasant sensation of color."

"I have almost forgotten to ask you about crewels, on which, in most people's minds, the whole fabric of embroidery seems to hang as by a thread?"

"Poor crewels! we have ceased to use them. The moths have proscribed them. You know I regard embroidery from its practical as well as its artistic side, and durability and immunity from harm must be first considered. But there are floss linens that can be used as one would use crewels or silk."

## Old Books and New.

### BOOK-FINDING.

#### II.

AFTER a time, the duration of which is wholly dependent on his earnestness, the collector knows a valuable book by intuition. He could not otherwise explain how he got a jewel from a mass of neglected books in a corner of the bookshop. His mind is well filled with titles and dates and printers' names and marks; he knows the style of the great bookbinders; he is familiar with the paper and ink and fashion of various periods. But there are books without number, of which he has never heard or read, to make his heart beat faster, as if Brunet had given them a dazzling record.

Henry Stevens, who went to London and Paris from Vermont with no other capital than a knowledge of books, made a fortune by serving his discoveries to men like Lenox, Carter Brown and Richard Hoe, and his discoveries were not the result of planning, but simple knowledge.

In the first stage, the catalogue is the starting-point, in the second it is only a voucher.

The golden age of book-collecting in England must have been when Dibdin, acting for the Lord of Althorp, travelled like an ambassador through the monasteries of France and Germany, with an abundance of money and tact and book-lore, to pick up treasures. Then the art of the bibliophilist was known to a few of the elect who, when not obliged by their grandeur to be patrons of literature, were regarded as candidates for Bedlam. They paid twelve shillings for the "Chronica Gulielmi Thorn," which in 1836 brought £85 at auction. The Duke of Roxburghe paid no more than twelve shillings for "The Storye of Frederick of Jensen," that of "Mary of Nemegen," and the "Lyfe of Vergilius," bound in one volume, which fetched at his sale in 1812, £186 14s. The first psalter of 1481 sold at Wilcox's for five shillings. Of the three copies known to be extant of Marlowe and Nash's "Didot," published in 1594, the Duke of Devonshire's cost Henderson, the actor, fourpence; at Heber's sale in 1834 it fetched £39. Marlowe paid sixteen guineas for his copy at Dr. Wright's sale in 1787; Mr. Reed eighteenpence to a Canterbury bookseller, and in 1800 it fetched £17. There were ten Wynkyn de Wordes at the Roxburghe sale, which fetched £538, and had been procured at the Farmer sale for twenty guineas. Their value at the present time could hardly be overestimated. In Paris, Didot, Brunet, Guibert de Pixerecourt, Lacroix, Nodier, Parison, culled from the bookstalls the most precious books of the impoverished "Noblesse." Three of these wise collectors were

writers, consequently poor, and their collections were sold shortly after they were made; but their buyers then would have a fortune now to have kept them, and the profits made on the Didot and Brunet sales seem fabulous. The auction price is necessarily the standard of value, and in the first half of this century it was doubtless fair. It is not now, but there is no other standard.

In London the great booksellers determine in advance the price of the best books at Sotheby's and Puttick & Simpson's by agreeing to "knock out"—as the disreputable practice is termed—sellers or buyers or both. The case of a stranger whose commission is not held by one of the party is well-nigh hopeless. Percy Fitzgerald and George W. Smalley have been derided for telling the tale, but it is true, and there is no prospect now that there shall be enacted again the moving scenes of the Roxburghe sale which to Dr. Dibdin was "a sort of book earthquake." Then, Sir Mark Sykes, Lord Blandford and Mr. Ridgway, acting for the Duke of Devonshire, battled for a copy of Caxton's "Recueil," until Mr. Ridgway cried, "Let them be guineas," to Lord Spencer's bid of £1000.

In New York the sale of a well-known collector is strolled by the booksellers. They fix a limit under which their books are not to be sold, and agree with the auctioneers not to be charged with commission on the lots bought in by themselves.

HENRI PÈNE DU BOIS.

#### A GIRL'S LIFE EIGHTY YEARS AGO.

SCRIBNER'S MAGAZINE, which seems to have made a "corner" of all the interesting letters not before published, has so far brought out none that are more interesting than those now republished by Charles Scribner's Sons, in book form, under the above title. Miss Eliza Southgate, who, early in the book, becomes Mrs. Walter Bowne, was, to judge from her portrait, reproduced from a miniature by Malbone, an unusually lively and clever girl. The same impression is made by her letters. She seems to have enjoyed everything that came in her way, except when her intended husband delayed visiting her. She describes Salem and Saratoga in terms more enthusiastic than those which a girl of to-day would use in writing from Paris or Florence. Her married life lasted only about six years. She died in February, 1809, at Charleston, S. C.

Mr. Clarence Cook, who has edited the "Life," is, we know, in the wrong when he says that no one, nowadays, writes letters—meaning such letters as these. The fact is that many girls write just such letters still, allowance being made for changed conditions. But that does not make Miss Southgate's less welcome. Here and there, indeed, they rise far above the average, because their writer was more impulsive, more sincere than the average girl of to-day, not to say of her own time.

Not the least attractive feature of the volume is the series of photogravures after old miniatures, silhouettes and old prints, which illustrate it. These include portraits of several beauties of the period, and of their respected parents, friends and admirers. The prettiest is that of Martha Coffin, a notelet from whom is inserted, descriptive of the Hermitage at Salem, and of the pleasure of drinking tea in view of "the most beautiful prospect you can imagine"—that of its summer-house and garden.

#### NEW ART MANUALS.

MISS M. LOUISE McLAUGHLIN is the author of a little book on OIL PAINTING published by Robert Clarke & Co., Cincinnati, which, with a good deal of rather useless matter about scientific theories of color and the like, gives many good hints as to technique, which will serve at least to prepare the student to receive a teacher's advice. In the chapter on materials Miss McLaughlin recommends German colors, probably because she has found them good in practice. They are not, however, to be compared with the French for tone, and are usually inferior to American and English colors in the same important respect, while they are but little superior in other regards. In her list of permanent colors, she admits some that are not yet proven by time, and rejects others, which cannot be called fugitive except under extraordinary conditions.

A CLEARLY-WRITTEN and practical little book on TAPESTRY PAINTING is published by M. T. Wynne, New York. It gives a list of materials required, with prices and directions for their use, and then passes at once to directions for painting two subjects illustrated. These have been chosen to serve as types of the more usual subjects for tapestry painting, the first containing two figures in eighteenth-century costume, and the second a woodland scene with deer.

#### TRANSLATIONS FROM THE RUSSIAN.

TOLSTOI'S account of the Russian campaign of the first Napoleon has been translated by Huntington Smith from the French edition, and is published by Thomas Y. Crowell & Co. under the title of THE PHYSIOLOGY OF WAR. In it the great Russian novelist undertakes to show that the people at the head of affairs have really little to do with great international events—such as the outbreak and progress of a great war. His theory is particularly brought out in the chapter on the degree in which Napoleon's will influenced the battle of Borodino, and his argument is clinched by the account of the desertion and burning of Moscow and the flight of Napoleon.

IN THE LONG EXILE, AND OTHER STORIES FOR CHILDREN, published by the same firm, quite another side of

Tolstoi's genius is presented to us. The stories are about his dogs, about common animals and plants, imitations of old fables, and versions of old Russian legends. All will prove entertaining and instructive not only to children but to people of all ages. They are translated by Nathan Haskell Dole.

A NEW volume of short stories translated from Tolstoi is always likely to be an acquisition to our literature, if the translation is well done. A RUSSIAN PROPRIETOR, AND OTHER STORIES, published by Thomas Y. Crowell & Co., has been translated by Nathan Haskell Dole, with whose other work in this way the public is favorably acquainted. Of the present volume the first—the title-story—is the longest; but perhaps the reader will be most interested in the adventures of the artist "Albert," and of the "Two Hussars."

OF another Russian story-writer of almost equal power, Vladimir Korolenko, the same firm has published a collection of tales translated by Mrs. Aline Delano. Of these, "The Sketches of a Siberian Tourist" make about half the book; but "The Old Bell-Ringer" and "The Forest Sougs" will be found the most pleasing. The latter is a sort of prose-poem of forest life, with a wild Russian legend woven into it. All are worth reading.

#### REPUBLICATIONS OF STANDARD BOOKS.

BY the new photographic printing process, it has become possible to reproduce in fac-simile, at a cheap rate, any bibliographical rarity. Messrs. Funk & Wagnalls have made use of this discovery to give the lover of Shakespeare a reduced fac-simile of the famous first folio edition of his plays. It is in one volume, on thin paper, but, considering the reduction of the type, very clearly printed. It will undoubtedly be welcomed by scholars.

THE wonderful adventures of BARON MUNCHAUSEN have never been presented to the world in prettier dress than in the new edition of G. P. Putnam's Sons in the Knickerbocker Series. Clear type, small form, good paper, attractive binding and clever illustrations distinguish it, no less than the choice which has been made from the several additions to the original adventures, all of which are usually omitted in modern editions. The detailed list of contents alone would make this one preferable to most others. A pasteboard case is provided for the safe-keeping of the book, which will fit easily into the pocket.

THE same publisher brings out a new translation, by Clara Bell, of Saint Pierre's PAUL AND VIRGINIA, of which we cannot say that it is in any respect superior to former translations. It brings this little classic, however, in a handy shape before a new generation of readers.

#### RECENT FICTION.

QUEEN MONEY—that is to say, Regina Pecunia, or the Almighty Dollar—is the suggestive title of a new novel by the author of "The Story of Margaret Kent," which is published by Ticknor & Co., Boston. It introduces to a combined literary, art, dramatic and musical critic, who differs from the ordinary, every-day individual of that class only in having a pretty wife and a "bijou house" to cage her in. This interesting pair give a dinner of authors, to which comes Mr. Otto March, who is not an author, but who falls in love with Queen Money, and afterward more deeply in love with a certain Miss Lucy Florian, and who wins both not without some trouble. Considerable knowledge of New York life is shown in the book; the fiction is not too glaringly unreal, and what faults there are will readily be condoned by the average novel-reader.

NEW WAGGINGS OF OLD TALES is the latest attempt to strike a new spark of fun out of the pre-historic flint of our best-known fairy tales. A reporter, one Barclay Williams, interviews for his paper the "solid men of Fairyland," beginning with Hop-o'-My-Thumb, who, when it was suggested to him that he might begin his autobiography by an allusion to his poor but honest parents, sadly replied, "I had 'em." Of the other persons done up in this style there is Cinderella—an American Cinderella—who gets introduced to the Prince of Wales; there is the strange case of Beauty and the Beast, and there is Master Jack, who climbs his bean-stalk to pay a visit to the stage fairy who had known his father when a little boy. Not the worst joke in the book is the double-barrelled dedication by Mr. Frank Dempster Sherman to John Kendrick Bangs, and by J. K. Bangs to F. D. Sherman, the two being joint authors of the production. It is illustrated with comic sketches by Oliver Herford. (Ticknor & Co.)

A CONSUMPTIVE young pedestrian, a rough-and-ready saw-mill owner, his pretty wife and her pretty cousin, are the personages to whom Mr. Bret Harte introduces us in his latest story, A PHILLIS OF THE SIERRAS. The scene is on the brink of the Grand Cañon. They shell peas for dinner on the veranda, and throw the pods into the abyss. The young ladies ride mustangs bare-backed. But the Phillis of the story does much more than that. Her position at the "Lookout" is that of a servant; but she ends by becoming the heroine of as pretty a tale as one need wish to read. A shorter story, "A Drift from Redwood Camp," fills out the volume. (Houghton, Mifflin & Co.)

A NEW novel by M. O. W. Oliphant and T. B. Aldrich in co-operation makes one wish for a great deal of leisure in order to enjoy it properly, and see if it were possible to distinguish the parts written by each of these popular authors. THE SECOND SON, just published by Houghton, Mifflin & Co., is what may be called a romance of primogeniture, the English custom of entail furnishing a groundwork for the story. The second son of Mr. Mitford, of Melville, from whom the volume is named, is rather a mild character for the hero of five hundred pages of fiction. About the most positive assertion made of him is that "he knew books and rather more art than was good for him." There is a sister, "Nina"—a young woman of considerable character—and the lover comes in somewhere about the middle of the volume.